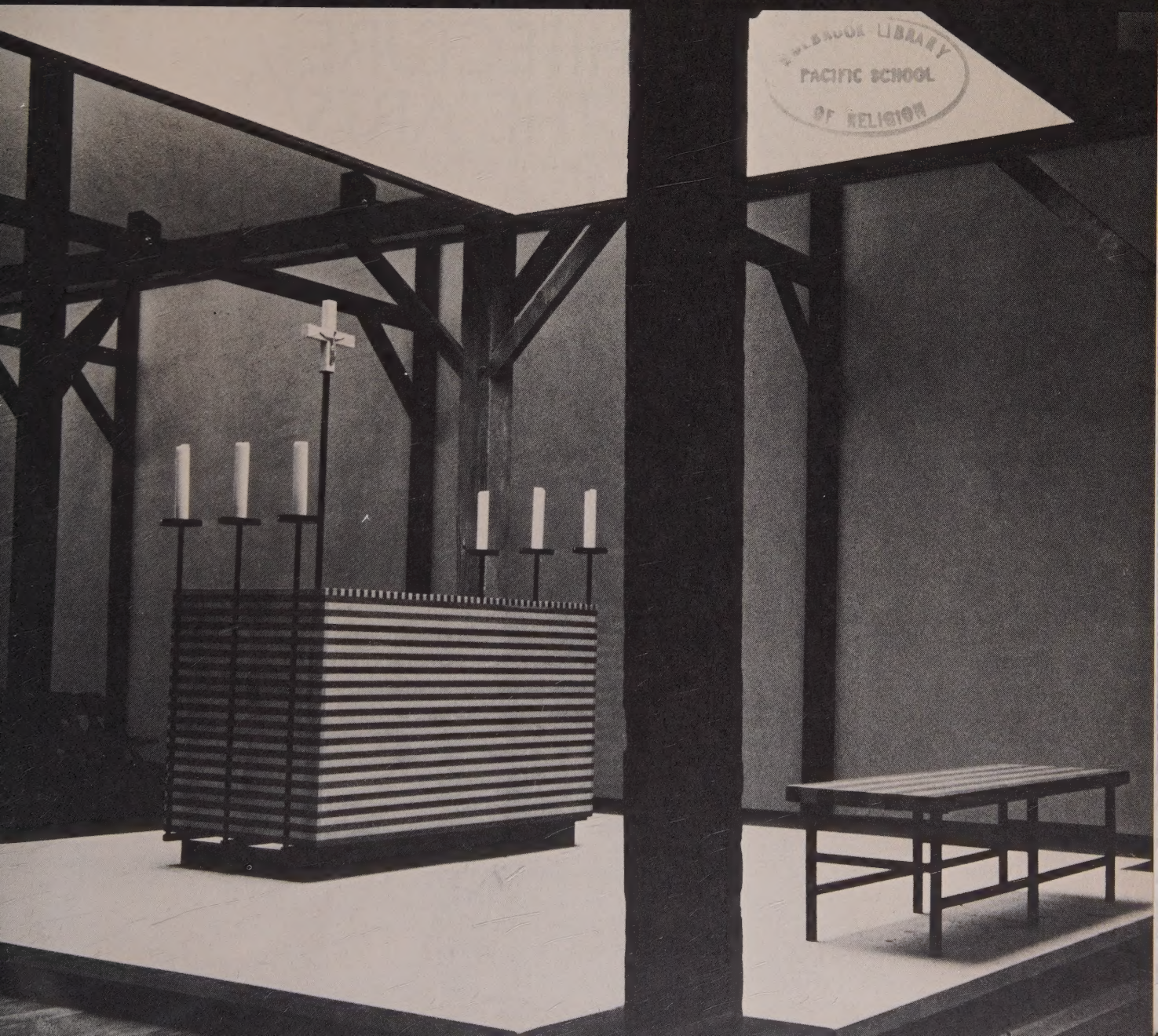
FAITH & FORM

RNAL OF THE GUILD FOR RELIGIOUS ARCHITECTURE / AFFILIATE OF THE AMERICAN INSTITUTE OF ARCHITECTS / VOL. VII, SPRING 1974



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An exploration of forces at work in today's world requiring changes in the religious mission; affecting liturgy and design; defining the role of religious art in structures built for the worshipping community.

Architects, clergymen, craftsmen, artists — all those concerned with spaces for the gathering community — are invited to participate in dialogue and discussion.

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over
RAILVILLE—Oratory Interior
oto: J. E. Durrell, Jr.

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TABLE OF CONTENTS

Page

Notes & Comments 3

Artists/Craftsmen Directory 5

New Projects of Interest 6

The Return of the Artist
Susan Glyn 8

3rd International Congress on Religion,
Architecture and the Arts 12

1974 National Interfaith Conference on
Religion and Architecture 14

Shaker Spaces: The Psychology of Simplicity
The Rev. Edwin C. Lynn 16

Buildings for People
Allan Bouley 23

Index of Exhibitors—Cincinnati Conference 29

Index of Advertisers 29

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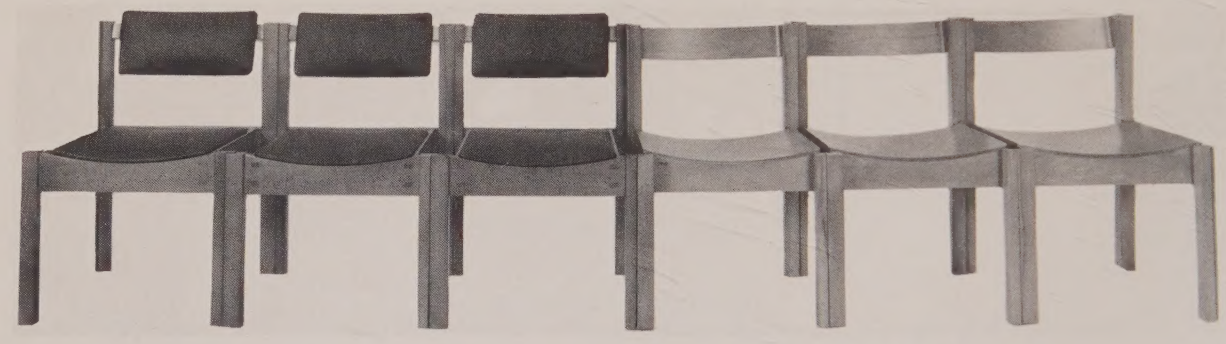

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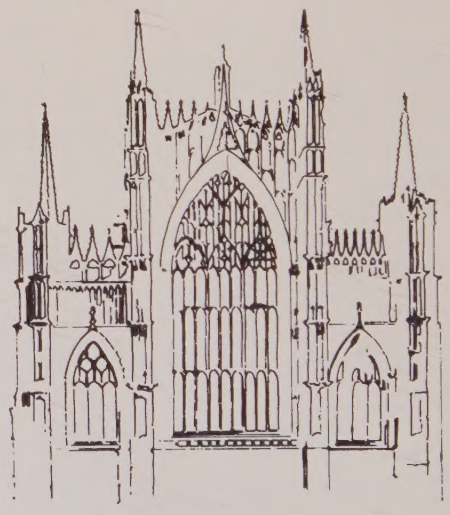

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65-66 William M. Cooley
66-67 Edward A. Sövik
68-69 Walther J. Wefel, Jr.
70-71 Nils M. Schweizer

NOTES & COMMENTS

The Religious Spirit— Structure and Design

What is generally called religious art and architecture consists of works that aim to assert a difference from secular work by a vocabulary of devices, patterns, motifs and conventions that don't really emerge from spiritual vision, but are principally artifice. On the other hand, the artist whose commitment is to religious values exhibits this commitment in his work, whether it is for cultic or for secular pruposes.

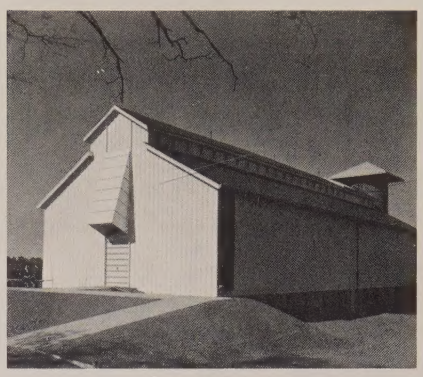
I should like to hope that the 1974 National Interfaith Conference at Cincinnati will demonstrate this, will help to clarify what religious values are, exhibit how they are evident in artistic form, and encourage people to build structures and use art that is not only religiously labeled, but conceived in a religious spirit.

One way to deal with these intentions is to point to the fact that they are, after all, nothing new; that in the history of the relationship between religion and the arts, some thoughtful religious policy has directed the arts of religion away from the esoteric, and the ecclesiastical toward forms that are unaffected, humane and not different from "secular." The impact of the religious spirit is what I think we ought to set our attention on, rather than the impact of religious institutions and traditions.

E. A. Sövik, FAIA, GRA
Program Chairman, 1974 Conference

Grailville

Grailville was begun in 1944 as an education center with emphasis on creative experimentation in community living, social action, the arts, worship and the search for the spiritual, ecumenism and continuing education, especially for women.



Oratory Exterior

Located 20 miles northeast of Cincinnati, Oh., the facilities include dining hall and oratory—which have won architectural awards—art studio, library, book and art shop, lecture and conference rooms and small residence buildings.

In collaboration with colleges and universities working for innovation, Grailville provides an opportunity for college students to spend a semester off campus for an experience of community living, meeting urban and rural problems where they are, exploring questions of meaning and value for the individual and for society. Rooted in a small group living situation, the semester includes seminars focusing on issues decided by the students, fieldwork projects in neighboring Cincinnati and the surrounding county, and independent projects.

Cont. p. 26

Student Lounge

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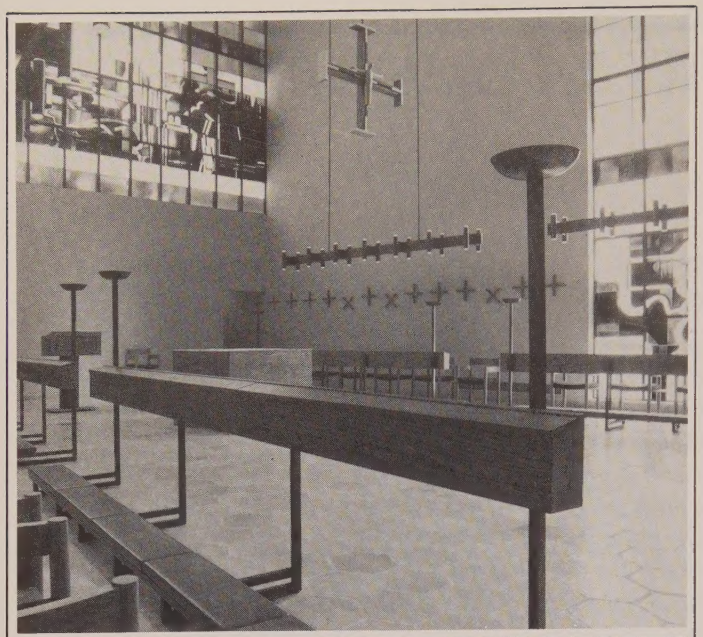

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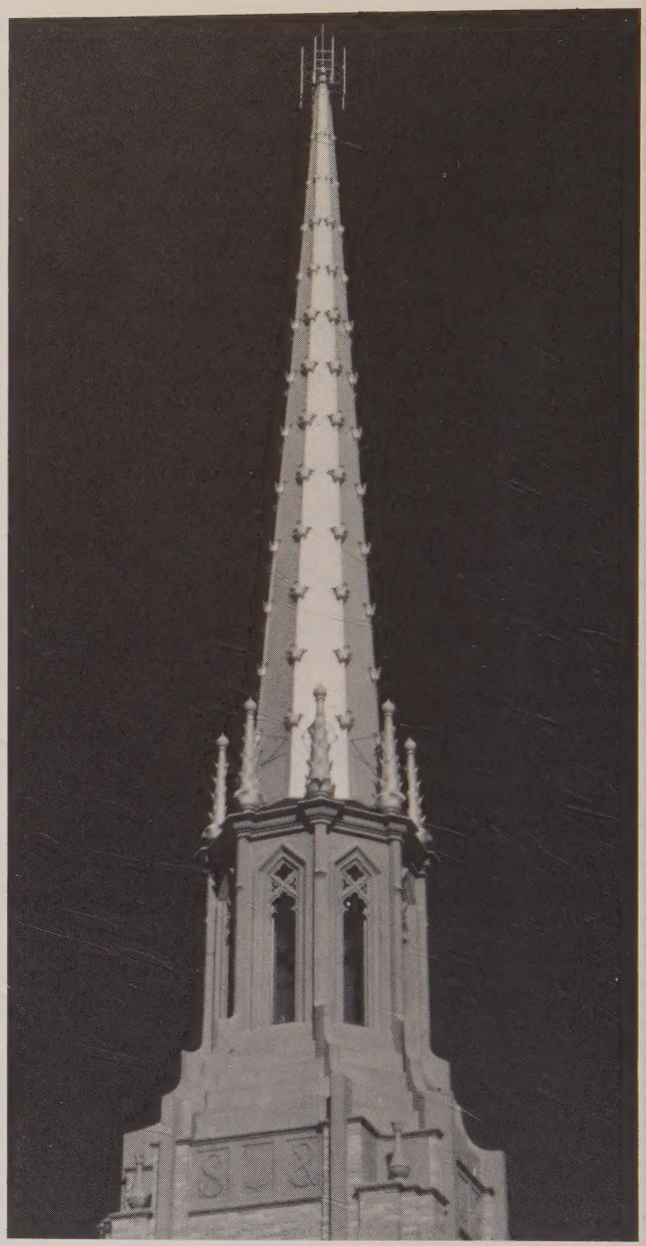

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ARTISTS/CRAFTSMEN DIRECTORY

This issue of FAITH & FORM introduces a new feature—the *Artists/Craftsmen Directory*. This service is offered to provide visibility for artists/craftsmen interested in receiving religious art commissions.

The recent upsurge of interest in religious art focuses attention upon those artists/craftsmen interested in the field. Sculptors, painters, stained glass designers, textile artists: write FAITH & FORM for further information. It is hoped that FAITH & FORM readers will avail themselves of the opportunity to contact the listed artists/craftsmen directly.

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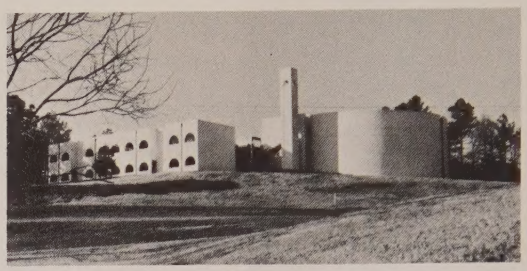
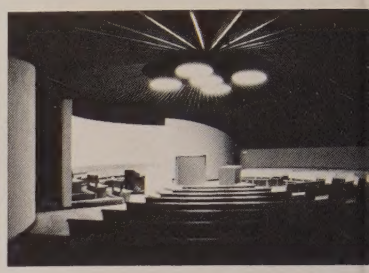
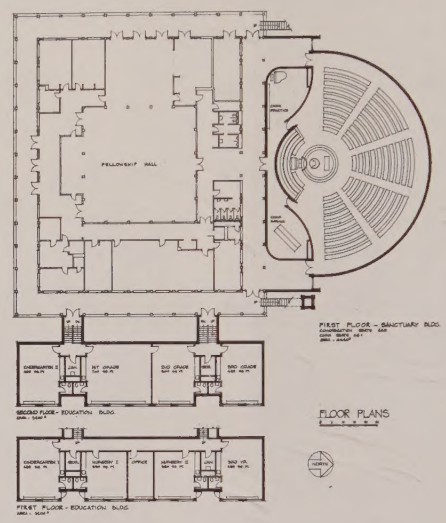
NEW PROJECTS OF INTEREST

Northwoods Presbyterian Church Doraville, Ga.

Architect:
Jack Durham Haynes, AIA, GRA
Atlanta, Ga.







The program required that a new sanctuary seating 500, classrooms which can also be used for a weekday kindergarten and parking for 150 cars be added to the existing facilities for a construction cost of $250,000.00. The original building consisted of a fellowship hall with classrooms and servant spaces surrounded by a porch. The site was rugged with subsurface rock which made only limited excavation economical.

Construction is basically stuccoed concrete block bearing walls with steel bar joists supporting upper floors and roof. Build-up roofs are sloped to special steel leader heads. The sanctuary ceiling is spaced fir 2 x 8s suspended from the roof structure.

The existing fellowship hall was made the circulation center. The sanctuary plan is the result of the desire to involve all in the act of corporate worship. Movabl chancel furniture makes possible severa worship situations, including use c music and drama. The bell tower house one large manually operated bell.

The project received a citation fror the Design Awards Jury for the Georgi Association, American Institute of Arch tects. The jury comment: "An origina square fellowship hall and classroor building was expanded by the additio of a semi-circular sanctuary and a nev two-story classroom structure. The proj ect is commendable for its strong sit planning and over-all composition i massing. This is surely a very pleasing sculptural, commendable effort." Fifty three entries had been submitted by AI members throughout the state of Georgia

Interior View, Original Bldg.

Beth Amedrish Agudal Beth Jacob Congregation Boston, Mass.

Architects:
Childs, Bertman, Tseckares Associates, Inc.
Boston, Mass.

Photo by Hutchins Photography, Inc.

Interior View, Rebuilt

The Beth Amedrish Agudal Beth Jacob Congregation, an orthodox synagogue, serves not only as a meeting and worshipping place for Jews living, working and visiting in the downtown Boston area, but also as a memorial to the original West End Jewish Community uprooted by the West End Urban Redevelopment Project. The synagogue is located in the Charles River Park complex. The site is a gentle sloping one, surrounded by high-rise apartment buildings sixteen to twenty-two stories high.

The building is conceived as a piece of sculpture with interlocking garden walls positioned and shaped to reflect the movement of pedestrians. The concept is intended to relate the building to the park-like setting of the West En and provide those living in the surround ing buildings with a pleasing view c the synagogue in harmony with th landscape.

Besides relating to its urban surround ings and providing the atmosphere neces sary to spiritual solitude, the buildin houses such diverse activities as dail services for 60-70 people, large Hig Holiday congregations of over 200, meet ings, lectures, weddings and socia gatherings of varying numbers. There i separate seating for women, a ceremonia courtyard and administrative offices an kitchens.

Through the use of similar materia and details and by careful shaping c forms, the sanctuary and social hall ca function together as one totally unifie space or separately as individual space via the use of a sliding partition. A cer monial courtyard used during certai religious holidays also becomes an ex tension of the social hall during pleasar weather.

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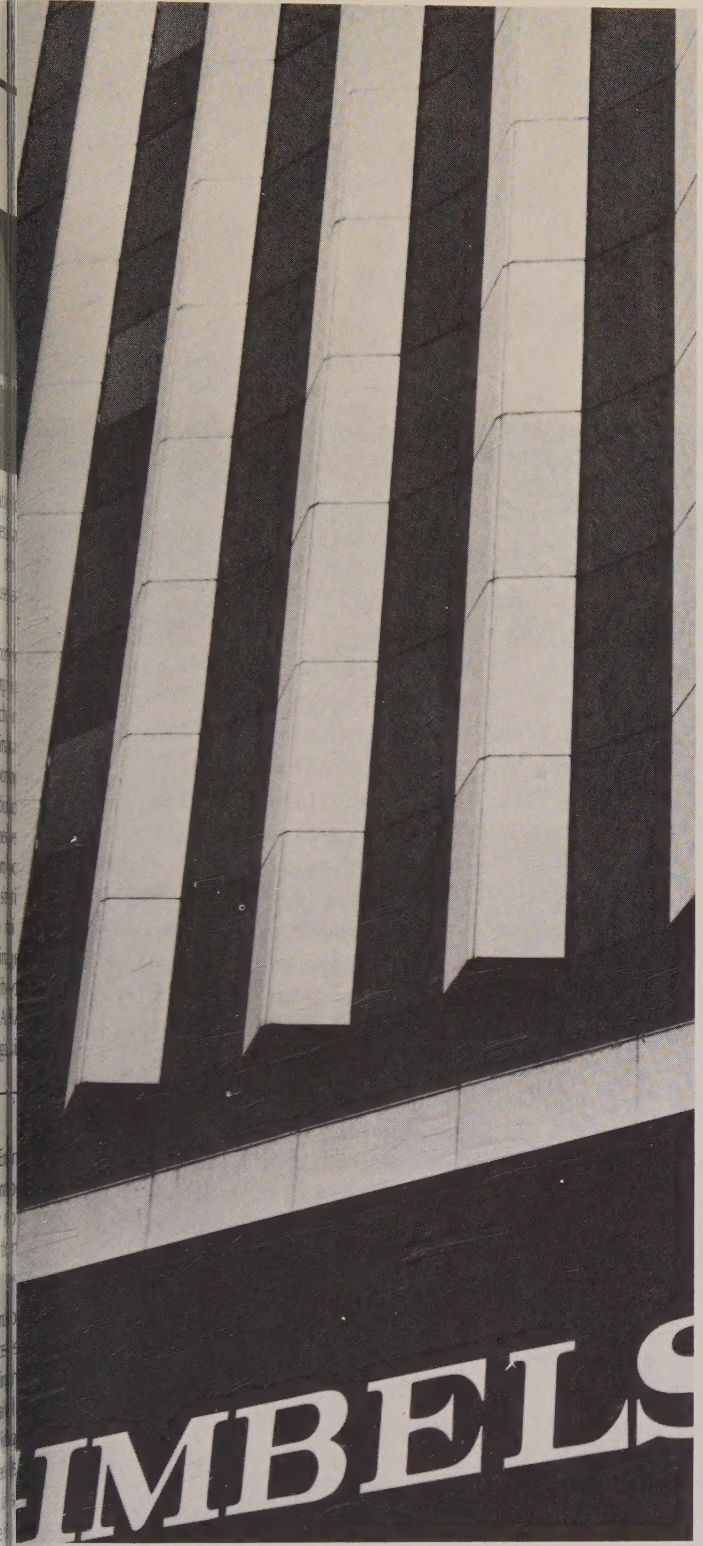

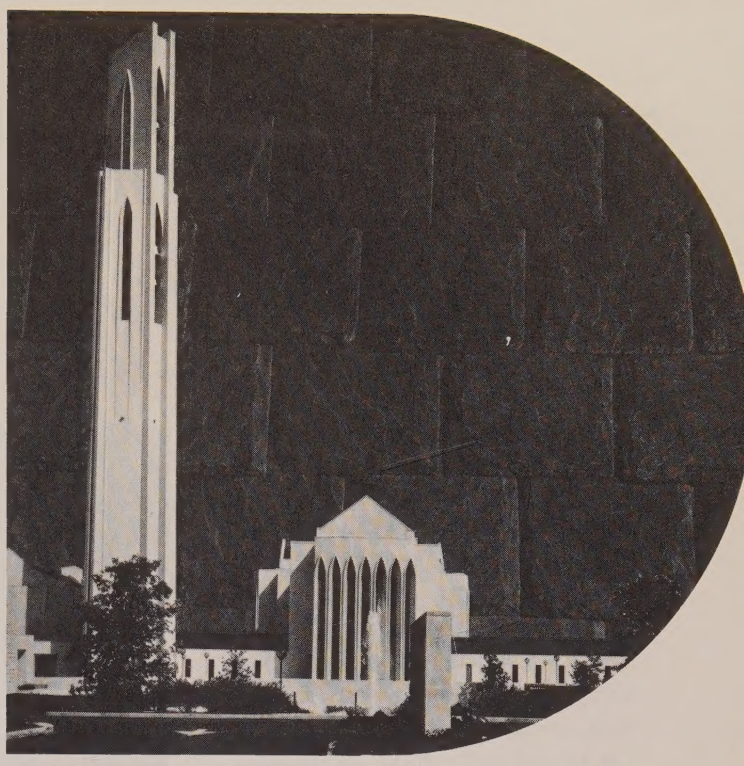

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THE RETURN OF THE ARTIST

by
Susan Glyn
Sculptor
Paris, France

Rules are made to be broken. Or so they think in Paris. No one can make rules faster or more didactically than a French expert; no one flouts them more joyously than the design teams now building the best of France's new churches. This seems to be the conclusion to be drawn from the 1973/74 International Exhibition of Religious Art and Architecture (Salon Art Sacré), which was held during the winter in the Palais de Chailoot National Museum, Trocadero, Paris, France.

The Salon was sponsored by the French Minister of Culture and the heads of the Roman Catholic, Protestant and Jewish faiths in Paris. It was open to all religions and all nationalities. Work came from many parts of the world, including Eastern Europe, South America and Asia. The show was perhaps unique in having—during the Arab-Israeli war—the Grand Rabbi of Paris as a patron and a Lebanese sculptor as an exhibitor. The United States was represented by the intellectual artist E. Gilliam, fresh from Harvard, but there was regrettably no American architectural contribution. It is hoped to include a complete United States section next year.

In addition to the architectural exhibit, the show included sculpture, slab-glass, mural reliefs (in aluminum, fiberglass, wood, baked-clay and even charcoal-and-stones set in cement), collages, modern tapestry and paintings. The inclusion of paintings cuts right across recent trends, and stems perhaps from the international character of the Salon. If, since the pre-historic cave-dwellers, men in every continent have used painting as a respected adjunct to worship—and still do—what provincialism and what blankness of spirit prompt urban Western man of the 20th century to prefer blank walls?

Raoul Michau carried rule-breaking even further, in his reconstruction of the ruined Chapel of Hope, Etables-sur-mer, Brittany. He decided to ask the congregation of fishermen just what they would like. Their answer dismayed him; they wanted a contemporary style, but with bright colors and plenty to look at. And they were unanimous that an old statue from the original building should be saved. Michau, a high-brow whose mystical abstracts have been purchased by the nation, admits that he started to explain to them just why their demands were artistically impossible. "But then I remembered: It's *their* church why shouldn't they have what they like?" It took him three years to design and erect the stained glass, abstract murals and mural-collage "The Christ of Youth" (see photo-graph 1), which provides a colorfu setting for the old statue. Predictabl the fishermen were delighted. Amazingly for the doctrinaire, the chapel has won praise from the leading French newspaper "Le Figaro" for its delicate combinatio of old and new.

Michau's success is in line with French tradition and ought not to have been a surprise. In France, as in Britain, the worst churches have always been the products of rules and theories imposed by experts from above; the most successful

Collage—"The Christ of Youth" Raoul Michau
Chapel of Hope, Etables-sur-mer, Brittany

have sprung out of local peculiarities and enthusiasms. At Honfleur, the port from which Verrazano sailed to discover New York, the old church was built by ships' carpenters in the 15th century. They put up the only structure they knew how to build—a giant overturned wooden boat. It has become famous for its beautiful beams and proportions. Some churches have been built around ancient places of pilgrimage, like the old well inside the Cathedral of Chartres. Some have had to be designed for emergency use as fortresses. The most characteristic of its region is perhaps the Cathedral of Rouen. Its encrusted, ornate facade (studied over and over again by the Impressionist painter Monet), typifies the philosophy of the Norman housewife who puts butter AND cream AND egg yolks into her Sauce Normande: "You *can't* have too much of a good thing." Naturally, the Normans are devoted to it.

In the theory-ridden 1960s all this was forgotten, in France as elsewhere. Artists and glass designers were largely dispensed with on grounds of economy; color was eliminated. Simple lines and right proportion were to be enough, without "clutter." If a depressing uniformity resulted, that fitted the mood of the time. But a revolt began a few years ago, after a questionnaire was sent out to all the communities which were planning new churches, asking for details of their exact requirements. The news that the authorities, instead of dictating to the public, were consulting local opinion was widely welcomed. The forms were filled in

2. St. Theresa of the Green Valley, Le Puy, France
Architect: Prioleau
Altar & Christ-figure—Kaeppelin
Stained Glass—Leon Zack

with time and care, all over France. Then the truth was discovered: all the details had been fed into a computer, which had produced from them one standard model, to be used everywhere. The public's disgust must have taken the planners by surprise. "Why are all the parishes so upset?" asked one of them. "Exactly the same system was used last year to design a chain of gas stations, and no one at all complained."

Perhaps as a result of the controversy over this incident, the latest designs exhibited in the Salon Art Sacré show a noticeable return towards variety, individuality and color. To achieve this, the artists have been called back. The new church of St. Theresa of the Green Valley, Le Puy, architect Prioleau, seems to have no walls at all; it is all glass, except for a screen behind the altar. This open-air effect concentrates attention on the altar and Christ-figure designed by Kaeppelin and Leon Zack's stained glass beside them (see photograph 2). A Kaeppelin altar is also the feature of a new church at Herrlischeim, Lower Rhine, architect B. Monnet; and another, a striking although simple design of various shaped sheets of lead, succeeds in giving a new accent to an ugly 19th century building at Le Dorat, Haute Vienne.

In contrast to the look-no-walls of St. Theresa's, André Le Donné has designed a prototype for a prefabricated church, in which the walls would be the principal feature. Warned by the "gas-station affair," he proposed that every example built should be different. To achieve this, the prefabricated structure is simple and self-effacing and the architect leaves it to the chosen artist in each case to assume the main role. "Give a wall to an artist, and he'll make it like no other wall in the world"—and far more economically than an architect can. Le Donné foresees panels of hollowed-out concrete, or reliefs of metal or other modern materials, or frescoes, against a white or wooden background. In everything else his plan is designed for rigid economy, including a low ceiling to cut down heating costs. Breaking rules of the 1960s again, he prefers circular pews to chairs, rejecting "flexible space" in favor of form, dignity, comfort and silence (see photograph 3). The complete design includes offices and all the other amenities now required in a parish center.

Le Donné is a pupil of the late Auguste Perret, famous for his controversial church in the rebuilt city of Le Havre. Following Perret's tenets, he believes that the style of a religious building should conform, externally, to that of the surrounding urban development, of which it should form an harmonious, not a conflicting part. In this his work is in contrast with the rival school, following Le Corbusier, which regards a church as a piece of sculpture. His groundplan is usually a simple square and his lines are severe. But he is not afraid of color. In the Church of the Sacred Heart, Mulhouse (Le Donné and Patout), the most striking feature is the unusual contemporary stained glass of the lantern tower designed by Janie Pichard. Light from these windows falls across the altar, shedding changing colors at different times of day (see photograph 4).

Even in France, ancient home of most of the stained glass in the world, the churches have been slow to make use of the startlingly different new techniques, textures and designs of glass pioneered in the last decade. Fixed in their belief that glass is outmoded, most churchmen and their committees have refused even to visit the exhibitions of contemporary glass

Prototype for Prefabricated Church
Architect: André Le Donné

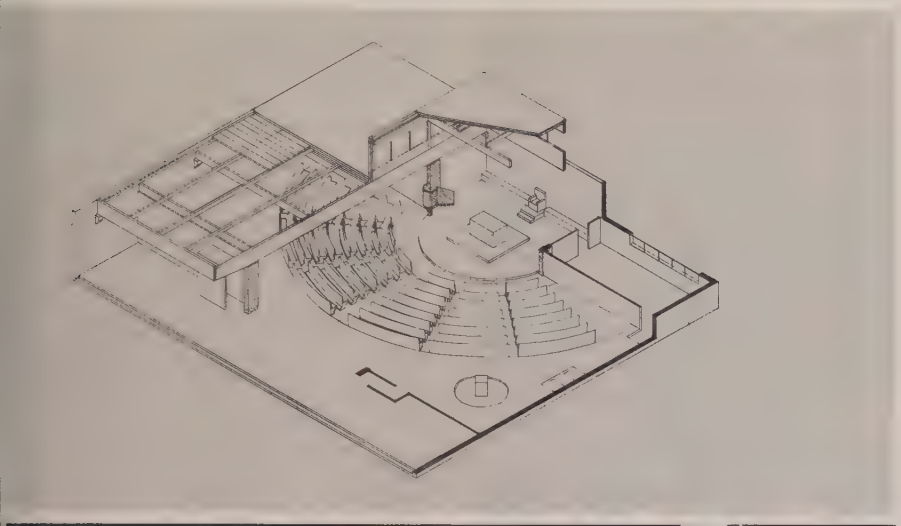


Photo by Chovojon

Photo by Guilleman

Stained Glass tower windows — designed by Janie Pichard
Church of the Sacred Heart, Mulhouse, France

and fiberglass which have been on tour. André Malraux, until recently Minister of Culture, was the first to hail the new glass as a major French contribution to present-day art and technology. He loaned a national museum to one of the first entirely secular exhibitions of it, and encouraged by its popular success, sent it to the Montreal Expo "World of Men." Last year the ultra-modern Cultural Center at Grenoble, built for the Olympic Games and considered the most "swinging" in Europe, featured another glass exhibition. Secular architects, such as those who designed the Barcelona and Manchester Airports, have been quick to see its possibilities for light and color. This applies especially in underground or interior spaces, where artificially-lit glass combats the claustrophobia of a windowless room. As a sign of the comback of this medium, the spring exhibition at the leading Paris art gallery, the Galerie de France, consists of designs for stained glass by Jean Le Moal.

The upshot of all this has been an invitation to the Art Sacré Salon by a group of Japanese architects to select an entire exhibition, from the work of the glass designers shown there and in Grenoble, which is to tour Japan, at Japanese expense. This show left in January for its opening at the Museum of Modern Art in Tokyo. This has much encouraged even the designers who would prefer to work for the church. They reason that where Japanese businessmen recognize originality and value, churchbuilders may belatedly decide to follow — if they have the courage to break fashionable rules. ■

3RD INTERNATIONAL CONGRESS ON RELIGION, ARCHITECTURE AND THE ARTS

The Role of Sacred Space

by
Dr. Paul D. Jones
Woodstock College
Program Chairman—
3rd International
Congress on Religion,
Architecture
and the Arts

The September '73 meeting of the 3rd International Congress on Religion, Architecture and the Arts which took place in Jerusalem was the result of a vision that saw an exploration of the meanings and forms of Sacred Space as essential to the re-centering of values taking place in the world today. Jerusalem was chosen as a meeting place for several reasons: it is a sacred city for three major religions; it is located in an area of the world where the equation of land and a special identity has resulted in continuing bloodshed; and it is a country which is beginning to experience the problems of urban expansion. Unlike the Hilton in Chicago or any other conference center in a "stable" nation or country, Jerusalem and Israel provided the edge-tension that made the investigation of Sacred Space more than an intellectual exercise for Congress participants. The horrible war which broke out shortly after the close of the Congress underscored the importance of the Jerusalem meetings and the continuing need for re-evaluation and re-centering.

Jerusalem's great holy places—the magnificent Dome of the Rock, the emotion-charged Western (Wailing) Wall and the controversial Church of the Holy Sepulchre—were chosen as focal points for the morning sessions of the Congress. These sites became the testing grounds for the thesis advanced by contemporary stage directors who maintain that classical texts (in this case classical architecture) can evoke new understandings and creations when filtered through the knowledge and experience of creative individuals. Could Jerusalem's sacred spaces initiate a similar creative process in the artists and architects attending the Congress?

As a means of approaching this process, Congress participants were divided into small working groups which were directed by leaders from the Human Potential Movement and by experts in the religious and architectural significance of the three spaces. In attempting this experiment in an area where it had not been tried (architecture), the Congress leadership was aware that such work might be written off as just another sensitivity session, but it was also confident that participants who were open to such experience would, in time, undergo a change in their attitude toward sacred space. Post-Congress evaluations from participants in these morning sessions confirm that they were successful.

The afternoon sessions, which offered participants the choice of workshops, lectures and panel discussions were designed to provide cognitive input on the Conference theme. Experts representing the three areas of concern—religion, architecture and the arts—addressed themselves to topics such as: *The Theology of Sacred Space—Christian, Jewish, Islamic and Eastern Interpretations; Sacred Space and the Urban Crisis;* and *The Artist as Creator of Sacred Space*. Highlights of these sessions included a stimulating slide-lecture presentation by Paolo Soleri, a dance experience by Anna Halprin; a lively panel discussion featuring the eminent theologian and biblical archaeologist Pierre Benoit and an overview of the theme presented by Justus Dahlinden.

Evenings at the Congress were given over to performances by ballet companies, musicians, folk singers and film-makers and to meetings with people working in Jerusalem. Perhaps the most impressive evening was provided by the Armenian Patriarchate who hosted a gathering of Jerusalem's religious leaders. At this gathering in the Old City, Congress participants were given the rare privilege of viewing the ancient illustrated manuscripts and precious liturgical art works that are part of the great collection owned by the Patriarchate.

Two goals are presently in the minds of the many Congress committees: the completion of a publication of the Jerusalem proceedings which will include transcripts of all presentations and a thorough report on the morning sessions; and the working out of the 1976 Congress which is tentatively scheduled to take place in Kyoto, Japan.

Spaces for Spiritual Reflection in Our Urban Environment*

by
Dr. Alfred P. Bernhart
Toronto, Canada

Mankind can significantly influence and shape the environment. Because of this ability, man can adapt to often adverse climates; he can secure food supply adequate also for non-growing seasons; and he can provide physical comfort independent of the weather.

As a result of directing efforts to the physical aspects of life, mankind during the last two centuries has—it appears to me—neglected to incorporate elements in the environment which apply to man's spiritual needs. A truly gratifying environment, I submit, must help to satisfy man's physical and also his spiritual needs. Discontent arises from neglect of the latter, and this results—among other tensions—in the social disparities so troublesome today. As mankind's knowledge of technology increases, the need for continuous reformulation of basic truth becomes sharply apparent. While men can shape their environs, the environment in turn

Cont. p. 19

*Extract from address, 3rd International Congress, Jerusalem, September 1973.

Modern Dance Workshop
3rd International Congress
Jerusalem Khan

Dome of the Rock
Jerusalem

Environment for Worship—Message and Perception*

by
Dr. Lothar Kallmeyer
Editor, *Kunst and Kirche*
Duisburg, Germany

I speak from the position of Central European protestantism in a mass-media-oriented society which has passed the stage of revolutionary romanticism. I welcome the cross-fertilization we are witnessing here at Jerusalem, but I believe that it will be more productive if I maintain my position. Let me begin with some comments about our general situation.

Religion is rejected in wide circles in Europe. No more than 4% of the population attend service regularly in my country. It would be a mistake, however, to call the remaining 96% anti-religious. Many of them feel basically touched by religion, although they are not attached to a church which they consider backward. Strangely enough, that church is usually far ahead of its public image. The reason for this lack of interest may be that it takes a certain amount of energy to find out what's going on within the church—which

Cont. p. 20

*Extract from address, 3rd International Congress, Jerusalem, September 1973.

HIGHLIGHTS OF THE 1974 NATIONAL INTERFAITH

Tuesday, April 23:

	Registration
6:30 p.m.	Reception
7:30 p.m.	Dinner—Bronze Room
8:30 p.m.	*Keynote Address* The Rev. James T. Burtchaell, CSC Provost, The University of Notre Dame

Wednesday, April 24:

9:00 a.m.	Dr. Eugene Mihaly Professor of Rabbinic Literature and Homiletics, Hebrew Union College—Jewish Institute of Religion, Cincinnati
11:00 a.m.	Leave by bus for Grailville, Ohio
12:15 p.m.	Honors and Awards Luncheon at The Grail Afternoon tour of The Grail and discussion led by William J. Schickel, IDS, designer.
3:30 p.m.	Visit to Isaac Wise Temple and "An Introduction to Cincinnati."

Thursday, April 25:

9:00 a.m.	Patrick J. Quinn, AIA, Dean of the Department of Architecture, Rensselaer Polytechnic Institute, Troy, N.Y.
1:45 p.m.	Leave by bus for Taft Museum of Art
2:30 p.m.	Dr. Frank Kacmarcik, Consultant on Liturgical Art, St. Paul, Minn. Wine Party in Museum Garden
7:30 p.m.	Conference Banquet
8:30 p.m.	Paolo Soleri—address and slide presentation.

Paolo Soleri, architect, philoso artisan, will be the featured spea the closing session of the 1974 C nati Conference. Mr. Soleri will s at the banquet session on Thu evening, April 25.

At Scottsdale, Ariz. Mr. Soler established the Cosanti Found which has been involved in rese ing and designing new urban sys Arcology is a word which Mr. Sole coined as a fusion of two word chitecture and ecology. Stated b his philosophy of design says: " is an inherent logic in the structur nature of organisms that have on this planet. Any architecture urban design and any social ord violates *that* structure and nat destructive of itself and of us architecture or urban design t based on organic principles is and will prove its own validity."

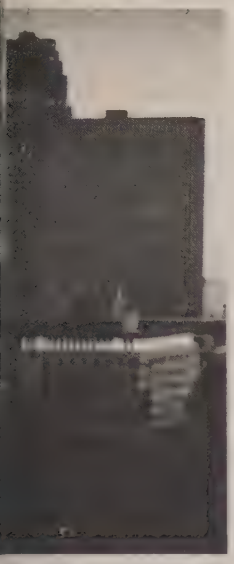


Photo by Bob Free

Rev. James T. Burtchaell, CSC, st of the University of Notre Dame, e the keynote speaker at the 1974 nal Interfaith Conference. Father naell will address the opening on of the Conference on Tuesday ng, April 23; his theme: "A Word ution Against Exorbitantly Sacred e."

ative of Portland, Oregon, Father naell has studied and engaged earch in Europe, the Middle East ll as this country. He received his in Divinity from Cambridge Uni-y, England and is a specialist in al theology. His most recent book, *mon's Problem, The Daily Dilem- the Christian,* was published in by the Foundation for Adult Cate- al Teaching Aids in Chicago.

three major presentations at the nnati Conference will be followed en discussion.

Dr. Eugene Mihaly, Professor of Rabbinic Literature and Homiletics at Hebrew Union College-Jewish Institute of Religion, will discuss the architectural implications of the synagogue liturgy on Wednesday morning, April 24.

Professor Mihaly received ordination from the Theological Seminary of Yeshiva University and from the Hebrew Union College. His Ph.D. is in Philosophy and Theology.

Dr. Mihaly is an authority on rabbinic literature and theology. He is a frequent contributor to learned journals and scientific periodicals, including the current edition of the *Encyclopedia Brittanica* and *Encyclopedia Judaica.*

He is also the author of a study entitled "Jewish Prayer and Synagogue Architecture," which has significantly influenced synagogue design during the past decade.

William J. Schickel, nationally known for his work in design, will speak on his philosophy of design during the 1974 Cincinnati Conference session at Grailville.

Mr. Schickel is a member of the Industrial Designers Society, and is partner in charge of design for the Schickel Environmental Development Co., offices in Ithaca, N.Y. and Loveland, Oh. He has received national awards from the American Institute of Architects, the Guild for Religious Architecture and Industrial Design Magazine.

He is currently the designer for 176 units of housing in Ithaca, N.Y. and is also involved in the interior design and furnishings for the Kane County, Ill. Corrections Complex, considered to be a model for the contemporary approach to detention and correctional facilities by the National Clearing House for Criminal Justice, Planning and Architecture.

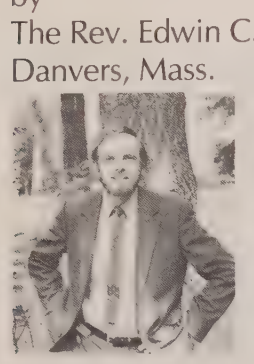
The Conference session at Grailville is scheduled for Wednesday, April 24.

Patrick J. Quinn, AIA, Dean of the Department of Architecture, Rensselaer Polytechnic Institute, Troy, N.Y., will address the Thursday morning session, April 25, of the 1974 National Interfaith Conference.

Born in Dublin, Ireland, Mr. Quinn studied architecture there and worked with Michael Scott, FRIAI, before emigrating to the United States. He continued his studies under Louis Kahn, and received the Master of Architecture degree from the University of Pennsylvania. During his twelve years as a professor at the College of Environmental Design at Berkeley, he practiced in San Francisco and became known for his design of spare-boned church buildings and his writings on liturgy and architecture. His honors include an AIA National Honor Award, Liturgical Conference Awards as well as the Bartlett Award for Barrier-Free Architecture.

SHAKER SPACES: THE PSYCHOLOGY OF SIMPLICITY IN RELIGIOUS ARCHITECTURE*

by
The Rev. Edwin C. Lynn, GRA
Danvers, Mass.



Our values and our beliefs are reflected in our man-made environments. This is especially true in religious structures, which by their nature attempt to give tangible physical reality to the often intangible areas of human aspiration. We not only shape our buildings, but as architects and the clergy have long known—and as Winston Churchill pointed out—our buildings shape us.

The inter-relationship between beliefs, values and our churches is best exemplified in two structures—the European Gothic Cathedral and the Shaker Meeting House. At the time of their construction both churches were powerful forces in the social and political lives of their communities. This was expressed by their prominent location—either on the highest hill or in the center of the village. However, the similarity between them ends in the centrality of building location. Each faith constructed buildings that were very different in design, reflecting the contrast in the beliefs and values of each.

In the middle ages the church structure was viewed as an expression of the larger universe of God's presence, full of mysterious power and the Sacraments, the essential means of salvation. The Shaker's life, on the other hand, more prosaically assumed that what was necessary for salvation was a strict adherence to the scriptures. These basic beliefs were given contrasting expression in the religious architecture of both faiths. Where the cathedral was complex and sculptured, the Shaker buildings were simple and without ornament. The cathedral was of stone, utilizing daring construction techniques; the Shakers' structures of wood with ordinary roofs and flat ceilings. Where the cathedral created an atmosphere of dark mystery and overwhelming awe, the meetinghouse reflected light and clarity. Where the medieval church emphasized a large chancel with an imposing altar, the Shakers created an open space with a minimum of permanent furnishings. Both were valid and beautiful expressions of the beliefs and ideals of a religious people in a particular time and place. The essence of both the Gothic cathedral and the Shaker meetinghouse was a direct and honest expression of values in practical architectural forms.

These two contrasting forms of worship and their architectural expression have always existed. William James in his *The Varieties of Religious Experience* described this contrast: "Some persons aim most at intellectual purity and simplification; for others, richness is the supreme imaginative requirement. When one's mind is strongly of this type, an individual religion will hardly serve the purpose. The inner need is rather of something institutional and complex, majestic in the hierarchic interrelatedness of its parts, with authority descending from stage to stage, and at every stage objects for adjectives of mystery and splendor, derived in the last resort from the Godhead who is the fountain and culmination of the system. . . . To an imagination used to the perspectives of dignity and glory, the naked gospel scheme seems to offer an almshouse for a palace." This "almshouse" is the dimension of simplicity that we see evidenced in the architecture of the Shakers. Both the desire for richness and the desire for simplicity are striving toward a oneness with God and the world. Again in the words of William James (op. cit.), "The love of God must not be mixed with any other love. Variety and confusion are too much for their powers of comfortable adaptation. But whereas your aggressive pietist reaches his unity objectively, by forcibly stamping disorder and divergence out, your retiring pietist reaches his subjectively, leaving disorder in the world at large, but making a smaller world in which he dwells himself and from which he eliminates it altogether. Thus, alongside of the church militant . . . we have the church with its hermitages, monasteries, and sectarian organizations, both churches pursuing the same object—to unify the life and simplify the spectacle presented to the soul."

To their own detriment, the Shakers carried the need for purity to an excessive degree with its most obvious expression being the prohibition of sexual relations among its adherents. As Edwin Gaustad states in *A Religious History of America*, "New members came then only by making converts outside of the community. This burden of proselyting proved too heavy to bear, and the result was a steady decline in Shaker strength after 1860. But their simplicity of life—a simplicity expressed in worship, work, architecture and design, lingered as a fond memory in more complex times."

It is this simplicity, expressed in architecture, that is of particular historical interest as we apply it to contemporary church needs. Religious architecture during the past fifty years has been largely in the eclectic tradition. Even the so-called contemporary churches of the 1950's did little more than add elaborate

*Address given at GRA Regional Conference Shaker Village, Hancock, Mass. Oct. 28, 1973

oofs on turn-of-the-century rooms nd worship spaces. This eclectic rchitecture has been characterized y its strong emphasis upon formal mmetrical design criteria. Worship rvices, even in the smallest chapel, ied to continue the sense of gran-eur begun in the cathedrals. Addi-onal elements such as powerful rgan music, ponderous hymns, and lack-robbed ministers speaking down to their flock" created a ood of sobriety. The emphasis was oon the corporate body united as ne in worship, with all forms of terrelationship among the mem-ers considered inappropriate. This titude is clearly seen in the archi-cture. The pews are permanently ranged in long rigid aisles facing rward, allowing the member only view of the back of the other wor-hippers' heads. This impersonal ap-roach to worship was satisfactory the past since personal contact as not necessary on Sunday be-ause it was a part of the normal aily life pattern of the community. Whether in a small village or a neigh-orhood within the city, people knew ach other during the week as in-ividuals and related to each other ccordingly. People, while shopping r working, would greet each other y name, continually confirming eir sense of belonging and their ecurity within the community.

In the past fifteen years this com-ination of an impersonal worship rvice balanced by personal daily ntact has changed. With sprawling burbs and increased impersonality ithin the city, personal relation-ips in one's daily work are becom-g increasingly rare. The growing ower of the large corporations and ureaucracies in the secular seg-ents of society has further reduced e individual to a small, a very small ctor in the much larger processes the organization. With the ma-nine as the ideal employee, there little time for names, conversation laughter in the corporation halls mass production assembly lines. he new power of the large imper-nal corporations is expressed in the architecture of our time. No longer are the cathedrals the symbol of community strength. It is the corporate structure that dominates the skyline, representing its dominance in the lives of the individuals in the community. As noted psychologist and author Rollo May has aptly stated in *Symbolism in Religion and Literature,* "When we ask what the central symbol is in the middle of the 20th century, I do not have to hesitate long—as I look out of the window of my office in the city of New York. I see a sea of skyscrapers, each one surging upward from its narrow base, utilizing nature not to be united with, but simply to stand upon, each building rising upward not for spiritual purposes, but for achievement, getting to the top, the spirit of moving onward and upward every month and every year, surging on and on to infinity or heaven, but caught in the perpetual motion of the everlasting upward drive of finiteness." In the context of the growing impersonality within the secular elements of the community and the traditional impersonality of the Sunday worship service within churches, the individual has nowhere to turn for validation of his individual worth within a larger community of persons. Some religious leaders have realized these changing conditions and have been modifying their worship services to give greater expression to the worth of persons. They have created within the church and its worship a friendly informal mood similar to that previously associated with the village and neighborhood. The church is becoming the place of first names, conversation and laughter; the church is becoming a place where the individual has importance.

This new emphasis upon the affirmation of the individual within the context of a religious community is bringing about a number of changes in worship and in the architecture of the worship space. Worship is changing from an attitude of somber discipline to worship of joyful celebration, and from congregational

Cont. p. 28

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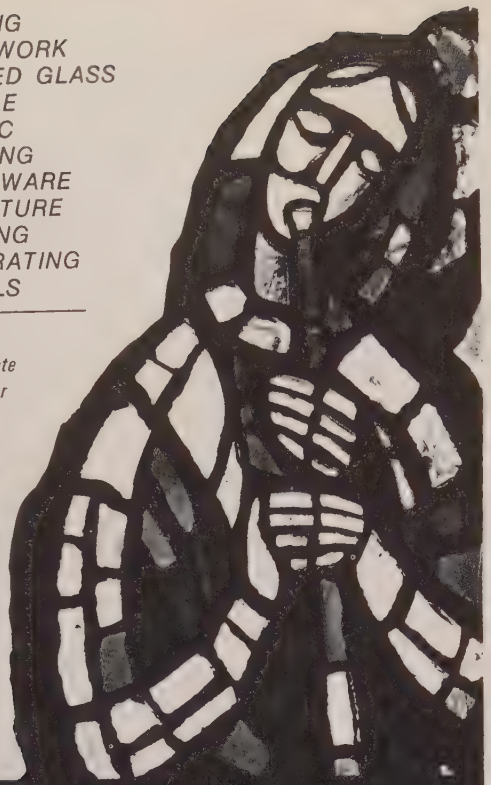

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ernhart—Cont. from p. 13

nfluences mankind—their bodies nd their minds. Since important paces for spiritual reflection were ot provided during the last cenury—new philosophical, spiritual rmulations were not forthcoming.

And here lies the tremendous imortance of this Congress, occurring s it does at the beginning of a new hase of mankind's development: he communication society. Conincing our fellow man that significant spaces of sacrality must be rominently incorporated in our uture metropolitan centers is a real bjective of this thought exchange.

In this presentation, *sacred spaces, paces of sacrality, spaces for spiritual reflection* mean: spaces in nan's environment where the mind stimulated to focus on spiritual nought; and where this occurs in ommunion with others rather than lone.

When man's survival and well-eing depended on his hunting kills, people were movable and so ere their dwellings and sacred paces. The small evidence available uggests sacrificial stones, where nimals were sacrificed to the gods. he sacrificial places moved as eople moved, and were thus—to ur knowledge—not related to pecific historic occurrences.

Due to its economic base, agriultural society was location-bound nd "rooted" in a certain area. Since rable lands were of prime imporance, more area, more land meant etter livelihood and subsequently ore status in society. Land ownerhip as a status symbol for individuals nd for nations still exists at the beinning of the communication soety, even though the importance land area is sharply declining.

With area of prime physical imortance, height became a mystical mension, since phenomena vital agriculture—sunshine and rain—me from above. Understandably, ds were thought to be above, dicting these vital occurrences. aces of worship consequently had be high, at prominent locations, or were made to be high—nearer to God. I believe, however, that revised value interpretations are urgently needed and with them revised criteria for sacred spaces. Height has lost its mystical qualities—communication is the new criterion, I believe.

Future spaces for spiritual reflection will be people-bound rather than bound to a location which is related to an historical event. These spaces should be useful to as many people as possible, who should be able to reach the spaces easily.

It follows that major spaces for spiritual reflection are to be located in the centers of large metropolitan areas, within easy reach of many thousands of people. These are, of course, "prime" locations for many different uses and for many human activities. Thus spaces for spiritual reflection will compete with other interests—today mainly represented by money handlers—for location in metropolitan centers. It becomes a matter of value judgment in a society, for which activity prime locations are to be allocated. Therefore, if society values a certain activity highly enough, it will assign to it the most valuable location. Hopefully this will apply to spaces for spiritual reflection. Activities at such major spaces for spiritual reflection will require supplementary smaller spaces, distributed throughout the urban fabric for preliminary individual and small group deliberations. But it is at the large, central spaces where we expect reformulations to evolve. Because of this, our major efforts should be directed towards these central spaces of spiritual reflection to be incorporated into vital metropolitan centers.

As the enlightened parts of mankind now believe that fulfillment occurs within—within thought—rather than above, height has lost much of its meaning to express man's "highest" feelings. In consequence, spaces of spiritual reflection will try to express this "within-thought" rather than emphasize height, as we see it in Chartres. Thus we need

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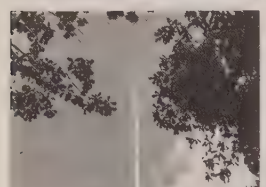

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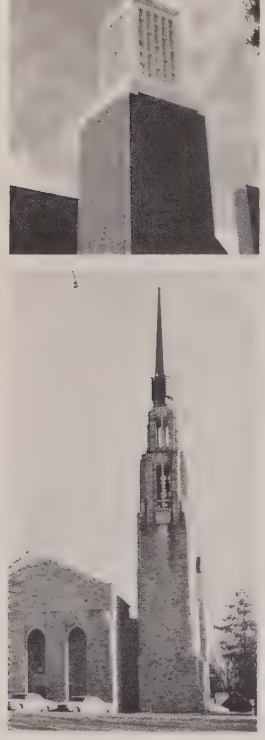

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not regret that Manhattan's St. Patrick's Cathedral is now "overshadowed" by commercial high rise buildings. Sacral buildings will no longer need to be high to be impressive; rather the design will try to achieve an "inward-looking" effect, like the Taivallanti Church in Helsinki, designed by T. and T. Suomalainen.

It follows that buildings for spiritual reflection should now be low rather than high; emphasizing a "hidden-jewel" design among the tall buildings of future commercialized metropolitan centers. Buildings used by the general public, such as churches, synagogues, temples and also city halls and parliaments can no longer and should no longer dominate the environment by height, or compete for height with other buildings—as Solomon's temple did in the past and Los Angeles' City Hall and Vienna's St. Stephan still do; but should be focal points due to unusual designs, which incorporate advanced human dimensions.

The interior design should be simple, perhaps offering the eye an effective focal point—customarily but not necessarily a symbol, such as the cross, the Star of David, a statue or a flag. Simplicity of design aids concentration on the focal point, yet there is a limit to simplicity—too simple may become cold and ugly. On the other hand, overloading sacred spaces with individually beautiful details—as occurs in baroque churches or in some Buddhist temples—distracts from the purpose for which sacred spaces are created.

(To sum up), spaces for spiritual reflection require simple visual designs with lines leading toward a focal point which is impressive but not overloaded with detail. Acoustical effects are helpful as is the easy effective transmission of the spoken word. Physical comfort also aids concentration on spiritual thought. Spaces for spiritual reflection serve their purpose only if they are used by the people. ■

Kallmeyer—Cont. from p. 13

many people are not willing to in
vest. The German protestant churc
at least has shocked far fewer ou
siders by a tradition-minded in
flexibility than it has insiders by i
revolutionary experiments on man
levels. This is not so strange afte
all. As much as anything else, man
modern theories of "political re
ligion" have failed to swell the ranl
of church followers. Apparent
people have enough common sens
to use political means for politic
ends.

The current crisis in our socie
has been highlighted by catch
phrases: *mass production reducin
individuality; manipulation b
vested interests; consumerism; im
personality of large organization*
These have provoked reactions
hippies, drug scenes, anarchists
as well as an ever-accelerating ar
frantic growth of intended remedi
—most of which turn sour the da
after tomorrow. This can be foun
within the church as well as
society in general—since the churc
is part of society.

The city planners have come unde
fire recently. You have all seen th
model cities of the future—most
them of purely formal value. On
theoretical approach has been
replace buildings for congregation
by spontaneous gatherings in ope
urban spaces (which of course work
beautifully with certain groups
certain situations, but only then).

My friend Justus Dahinden su
gests "liturgical systems to be in
tegrated through manipulativ
mechanisms." As much as I admi
Mr. Dahinden, I cannot help thin
ing that the integration of worsh
into this world of make-believ
would result in a definite shadin
of the message. It seems to me th
it would change the meaning of h
liturgical system and thus becom
untrustworthy. I believe that if th
church has anything to offer now
days, it must be help in regainin
orientation in a world overflowin
with man-made illusions of eve
increasing scale.

Another suggestion has been total exibility in building, thus hoping provide every conceivable opportunity for future change. This eems to be a cop-out from the opeless inadequacy of planning for n unknown future and can hardly ead to satisfactory environments. means misjudging the human earch for values which are neither stantly available nor easily disardable. In plain words: people on't feel attached to ever-changing rroundings although they may earn for a certain amount of change.

Depressed, disturbed, led astray y the kaleidoscope of action and eaction, there seems to be emerging n man a renewed quest for *continuity*. The interpretation of life must e less susceptible to wear and tear, ss easily over-ridden by current ds. This kind of continuity can only e found where things cannot be xplained in an instant and explained away in the next.

The emerging question of transcendence will be interpreted in different ways by different creeds, but it will center on the meaning of life. Things are not made easier by the realization that continuity today has to be found through diversification. Truth has to be made accessible according to age levels, status of learning, ability of perception, social context, even changing moods in changing modes of meetings. We know that transcendent values scarcely change in brief periods; what changes is our manner of expressing them.

For whom shall we plan? There was Luther's word of the service which could be held in a pig's pen; Bekaert's suggestion of convening in public squares; Dahinden's illusion-producing machinery. They may all be justified at times, but they all share a common limitation —they serve only the true believer who will not be disturbed by adverse or distracting conditions. But how many of those true believers are there? Is it necessary to plan for them at all?

What about the doubters, the skeptics, the majority of latently religious men who retain some basic values while rejecting religious organizations out of frequent disappointment; who feel rebuked (rightly or wrongly) for their shaky belief; who shy away because they were hurt. It seems to me that these of our neighbors are the ones we have to think and build for. What does this mean?

We cannot go back to the traditional, autocratic structures—neither in life nor in buildings. We cannot afford to lose the re-evaluation of meeting God in the person of our neighbor, and the urge to act that this perception entails. But accept-

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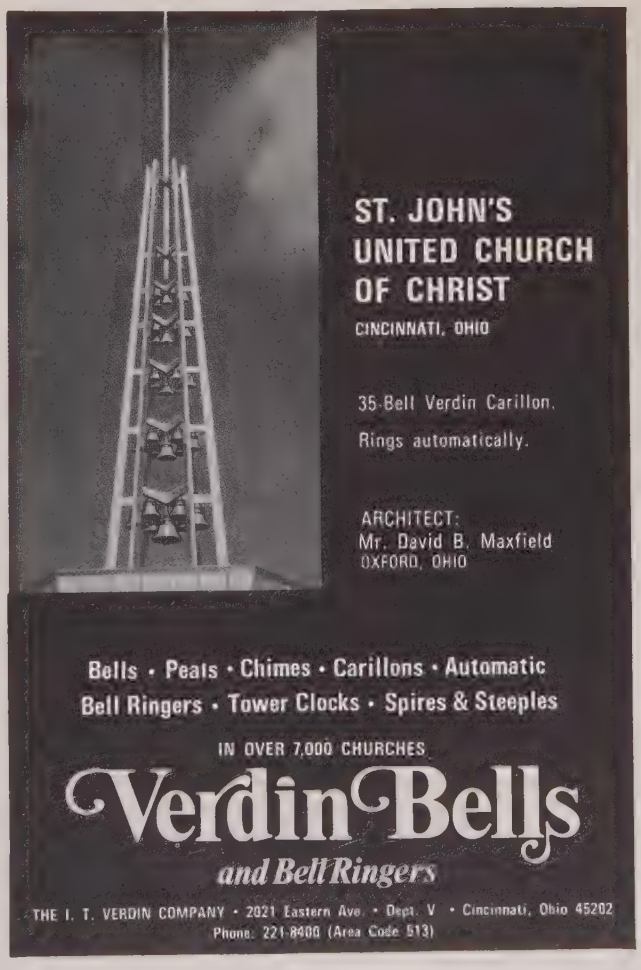
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ing our neighbor means acknowledging the visual, emotional contemplative impulses he harbors; he may need them to overcome his barriers of doubt and analytical questioning.

He may as often as not be attracted by the service centers which have been established in urban areas. We witness today the spectacle of people vainly expecting help from the church against the dehumanization and computerization of their lives. Can we afford to lose people who long to be reached by visual and emotional means, and to lose the help they have to offer in turn? We may have to face the conclusion that we have relied too much on giving people perfect tools that they could not work with; that we regarded emotional perception as something stemming from a less enlightened age.

If our environment has a role to play in our message, we have to be quite clear about this. Sacrality has been discussed for decades in Europe, but the term has eluded proper definition and the aspiration to build "sacrality" has ceased to be workable—at least for the twenty years since Rudolf Schwarz. What is left for us to base our work on?

Let me put my answer in architectural terms: The message of architecture is expressed in scale, warmth, variety, openness for personal reaction, the chance of overcoming prevailing limitations. You cannot build extremes—or for the extremists; and you should not try to build for the purely passive. The architect should provide an environment which encourages people to find their own selves, to do their own thing, and by so doing to be freed to help others to do the same.

While theologians nowadays talk about *destination* of place as the deciding issue, the architect has the chance to add *manifest intention* of environment to make destination apparent. This would be within his reach: to raise his shelter for worship out of the anonymous and commonplace, to make it tell what it is meant for. Among other things, this does not mean the "monu mental." It does mean a conscious effort to provide the quality of back ground which will permit the ar to step in and open fields of per ception that are not inherent in physical building, and thus offe wider scope to human possibilities The arts have shown they can satisfy the need for change; architecture i close interdependence with them may serve to enhance the existence of continuity as well.

One last remark: You will have noted that I have intentionally avoided the use of the term "sacred." The reason is that I believe that no one is able to *design* "sacred" or "holy" space at will. Some places may perhaps become sacred by use, conviction, or tradition—but never by any whim of design. We cannot give more than a "declaration of intent," and must leave the rest to events beyond our influence. If you prefer to call this activity "sacral" or even "sacred," you are free to do so. As long as we mean the same, I'll be satisfied.

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UILDINGS OR PEOPLE**

y
Ilan Bouley

We are so accustomed to crises ese days, that it is probably not ry helpful to say that the whole atter of church building seems to in a state of crisis. But many peo- involved in church building ree that this is true.

The crisis arises partly from prac- al problems like the growth and ncentration of population, the gnation of the economy, and the nifold requirements of reformed rgies. On a deeper level the crisis ults from a collision of attitudes d ideas concerning the nature of church and its stance vis-à-vis

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society, the meaning and function of liturgy, and the relationship between the so-called sacred and profane.

For centuries theological questions in all of these areas were considered to be satisfactorily answered. Today we are told that a great many of our theological presuppositions, our attitudes and our practices are open to serious questioning and in need of reform. Those today who study the church, society, liturgy, and religious phenomena are producing views different from those we inherited, and they are questioning many forms of church architecture because church buildings are still shaped to a great extent by outmoded theological concepts.

The bulk of Christian people probably have no idea that these currents of thought even exist. Those in charge of church building may be more aware, but they are often unwilling to forego the security of older, unexamined thought patterns and even less willing to let contemporary ideas actually influence what they build or to allow others to translate ideas into church structures. Their usual stance (happily there are exceptions) is being increasingly challenged in writings on church architecture and by some members of building committees. But the "new" ideas are to a great extent unknown or unacceptable to most believers who tend to rely on the traditional idea of a church.

Thus the present problems associated with church building reflect the ferment of contemporary theology and related disciplines and are also caused by that ferment. We seem to be in a transitional stage in which old ideas and models no longer serve while new or rediscovered ideas do not yet command sufficient adherence for them to provide a rationale of church architecture which will be commonly accepted.

In such a situation it is difficult to talk about the requirements of space used for the liturgy. If one is to say anything, certain choices must be made among the welter of theoretical views and practical solutions currently being offered. The ideas presented here are based on choices which favor contemporary thought and current attempts at solutions. These are favored, not because they are contemporary, but because they have genuine worth.

The first major requirement of a liturgical space, it seems to me, is that its planning should be preceded by a solid attempt on the part of the planners to clarify a few key ideas about the church as a people, the function of its worship and its handling of the sacred.

First of all, the church (and this includes each specific Christian community) is a pilgrim people called together by the Word of God and enlivened by the Holy Spirit. Its vocation is to faith, repentance, witness and service. It stands over against every form of evil, but it is not at battle with the world as such. It is not a self-protecting bastion. It has a mission to make the good news known and to serve society concretely by its presence and action. Rather than being a royal association of the saved and self-satisfied, it must be humble, poor, compassionate and open to all men else it has abandoned its Servant-Lord.

Secondly, the liturgy of each church community is a function of the entire people in which their shared faith is explicitly voiced, enacted and brought to bear on their situation in the world. The liturgy is sacred insofar as Christ, faithful to his promises, is present with his Spirit in the action of the community. It is not sacred because of its locale, its appurtenances or its official rites. It is not a show or a drama or an aesthetic exercise carried out by ministers and a few other people for the sake of everyone else. We might note, by the way, that programs of liturgical reform do not assure that this last pitfall will be avoided. Changes of form do not necessarily alter the attitude which considers the liturgy a performance.

Lastly, considering the variety of answers churned up in the discussion these past years of the relationship between the sacred and the secular, at least this much can be said: for Christians either the sacred and the secular are co-extensive in view of the incarnation of a transcendent Christ or everything is secular, and we have been radically liberated from religious sacrality since God is totally in the world. In either case, tenaciously clinging to the idea that there are specially sacred places, objects and persons is dangerously misleading. This conviction is largely a throwback to primative religious thought. In the past it has spawned superstition. In the present it gives aid and comfort to those who place a barrier between faith and life and who seek to placate God by scrupulously using sacred places, things and persons as substitutes for the gift of themselves.

At least the three areas just mentioned briefly (and others could be added) should be studied carefully before decisions are made about providing a community with a space for its liturgy.

The second major requirement of a liturgical space is that it embody the ideas arrived at during the preliminary study phase and serve the actual, honest needs of the church community. Here it is assumed that the ethical question about constructing church buildings in a time of vast poverty and social need has either been settled or bypassed, and the decision has been reached to adapt or renovate an old church, build a new one, or construct a multipurpose complex in which the liturgy will also be celebrated.

It is impossible to deal with each of these possibilities separately. Instead, the following remarks will attempt to apply the ideas outlined above to the needs of liturgical space in general. I will refer to this space as a "church," but the remarks are often applicable in varying degrees to any space designed or arranged for liturgy.

If we want to understand what a church is, we might mention first what it is not or should not be. A church is not a sacred space into which we enter to deal magically with God and the terrors of existence. It is not a sacred temple or a house of God, for the God of Christians is not domesticated. A church is not a monument to God nor is it needed as a physical sign of his presence in the world; that sign exists chiefly in the lives and actions of believers. A church should not be a monument to a pastor, a saint, a mystery of faith, a planning committee or "the sacrifices of the rich and poor parishioners." It should not be a place of exhibition for pooled wealth vulgarly spent, for the dreams of an architect or the creativity of artists.

A church is quite simply a space in which the Christian community, the real church, can come together to celebrate salvation—the freedom and new life given them through the death and resurrection of Jesus Christ. Their activities of worship are deeds of faith directed to God, but they are also expressions of faith, hope and love shared in the community for its upbuilding and for its mission in the world. As it celebrates liturgy, the community, and hopefully each person who belongs to it, rejoices in its God and celebrates its human life both in its present ambiguity and in its future promise.

Thus the primary task of the planners and the architect is to fashion a house in which the community can gather. It should be a place characterized by invitation, hospitality, acceptance and simplicity. Since it is not a fortress against the world nor a monument, it should not suggest that so-called secular forms of behavior or human scale and spontaneity are banished at the door. Instead, it should be a place of activity and interaction and even suggest, when empty, that activity is necessary to make it complete.

Since the lives of those who use a church flow into it from an outer space and flow from it back to th space where they spend most their time, perhaps the freque architectural exclusion of the ou side is open to question. The attem to design a churchly haven of peac free of "worldly" distractions, ofte results in creating a sacred precin marked by religious unreality. Sure the building must provide shelt and a space for engaging in liturg cal worship, but it should not b conceived as a shelter from th world and its concerns. Its design, possible, should help overcome th ingrained tendency to separate wo ship from life, to use liturgy as salve for calloused consciences.

If a church is a community hou or assembly hall, it is imperative th primary consideration be given the people who come together in Here we encounter right off th serious problem of having to provid for great numbers of Sunday congr gants in large parishes. The usu pattern of huge, over-centralize parishes and unchanged approach to ministry particularly in urban ar suburban areas is deplorable, but is not going to disappear soon, ever. The architect will continue face a very difficult problem: th chances of designing a space su able for good worship decrease, ju as the chances of doing good liturg decrease, as the size of the assemb increases.

The arrangement or distribution the assembly, therefore, is of cruci importance in designing any ne church. It should also be serious considered when an old structure renovated.

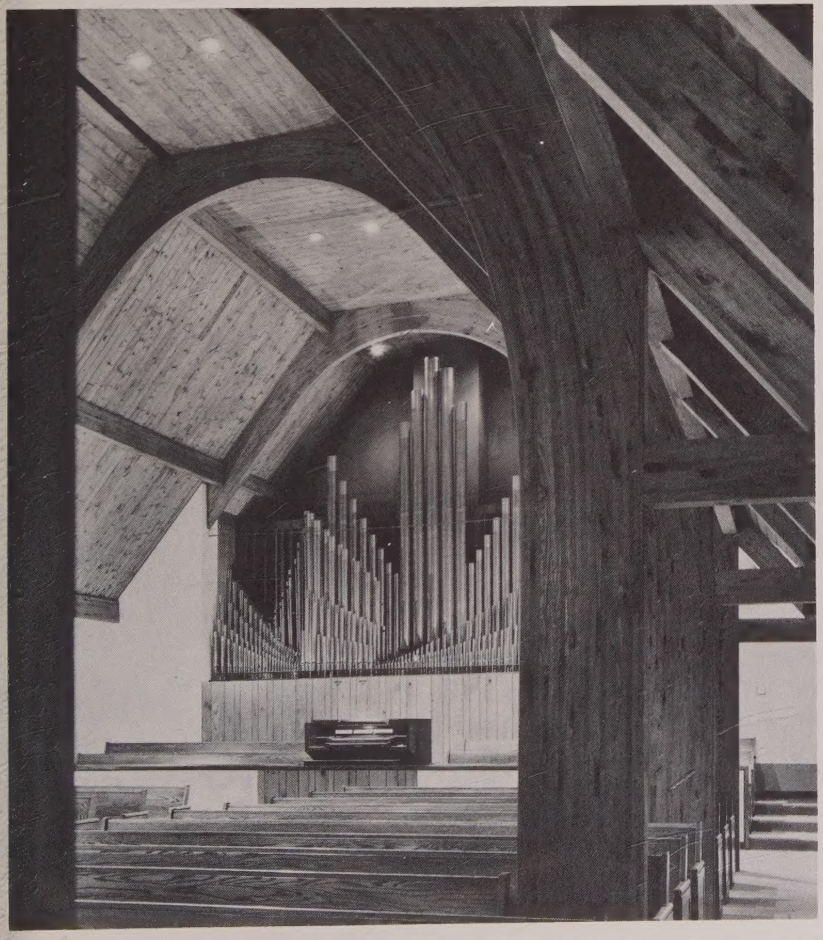
If the decision is made to use fixe seating and permanent furnishing then the entire plan must take in consideration the requirements every type of liturgical service terms of total spatial distribution ar placing of furnishings like the le tern, altar-table, chair, font, etc. B the arrangement of the assemb should be primary in determinir the over-all plan rather than be sub ordinated to some preconceived n

n regarding the placement of altar, tern, chair and font.

These objects, along with the seat- of the congregation, must be so anged that the participation of the ole assembly is made easy and couraged. People must be able to what is going on and be able to ect their attention to different focal ints in the course of the services thout having to do gymnastics in pews or trip over kneelers. The ting arrangement should also help ople to be aware of the presence d participation of others by pro- ling some degree of face-to-face her than the usual face-to-back nfrontation. It should avoid break- up the assembly into separated gments by interposing too much ace between blocks of seating or, rse yet, by isolating parts of the ngregation in side wings or bal- nies. The seating itself should be so signed that it minimizes the sense confinement and allows more edom of movement. Eliminating kneelers and allowing more leg room can help accomplish this.

In some churches, especially renovated churches or those whose shape is determined by the building site, it becomes impossible to deploy the seating so that it is well suited to every type of liturgical action. Adopting fixed seating in some areas and flexible seating in others can alleviate the difficulty by enabling parts of the assembly to reorient itself as the need arises and by making it possible for some spaces to be adapted in many ways for the uses of smaller groups.

It seems, however, that a liturgical space designed for maximum flexibility has the greatest potential for adequately bringing the assembly together and making the liturgy a communal action. Such a space must be big enough to accommodate larger Sunday and feast day crowds, but it can also be adapted to smaller assemblies and to every type of regular and occasional liturgy. Adaptability is achieved primarily by the use of movable chair seating throughout. In large halls of this type it may be necessary that elevations for the area of the lectern, altar, etc. be permanent. In smaller rooms raised levels may not be necessary or they may be movable. Flexibility is enhanced if the altar, lectern, chair and perhaps the baptismal font are also movable or if less formal versions of these furnishings are available for liturgies with smaller groups. If this kind of arrangement is chosen, what has been said about the seating of the assembly also applies. Portable seating arranged in phalanxes like pews in old style churches defeats its own potential as a molder of participation and community awareness. The intelligent use of a liturgical space that is wide open to flexible arrangements can help form an assembly into a participating, interaction group whose humanity and spontaneity are not swallowed up by heavy furniture and regimentation. ■



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Notes & Comments—Cont. from p. 3

In addition, Grailville offers special summer sessions dealing with problems of current interest. The 1974 seminary quarter (July 1-August 10) sponsored by The Grail in cooperation with United Theological Seminary, Dayton, Oh. will be concerned with such topics as: *Liberation Theology, New Forms of Ministry, Black Women in the Church and Society,* etc.

A tour of the Grailville facilities is scheduled for Wednesday afternoon, April 24 during the 1974 National Interfaith Conference on Religion and Architecture. Mr. William J. Schickel, IDS, designer, will speak informally on his philosophy of design and the work he has done.

ASCA Regional Conference

The American Society for Church Architecture will hold a regional conference May 10, 1974 at the Church on the Mall, Plymouth Meeting, Pa. for architects, clergy and lay persons who wish to learn about and discuss the flexible use of church buildings.

The Conference will be chaired by Herman Hassinger, FAIA, architect of the unique, prize-winning Mall Church which has been incorporated into a major suburban Philadelphia shopping center.

A feature of the Conference will be the showing of two filmstrips produced by the Lutheran Church in America: *Toward Understanding Flexible Church Space* and *Toward Understanding Modern Churches,* created and narrated by Ruth Fryhle, program coordinator for the Conference.

Following the film, there will be workshops and discussion groups devoted to an analysis of successful solutions to the problem of flexible use of church space—both at the Church on the Mall and through slides of other buildings pre-selected from submissions made prior to the seminar. Actual illustration of the flexible space for worship and drama will be demonstrated by Mall church personnel. A dinner and speaker will conclude the evening program.

Registration for the ASCA meeting, including lunch, will be $30.00. For further information and registration, write or phone:

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GRA Regional Conference

Columbus, Ind.
October 19-20, 1974

Columbus, Ind. has been chosen for the '74 fall regional conference of the Guild for Religious Architecture. The "Athens of the Prairie" is noted for its outstanding examples of distinctive modern architecture: both Eliel and Eero Saarinen are represented here, as are I. M. Pei, Harry Weese, John Carl Warnecke among others.

The regional meeting is scheduled to begin after lunch on Saturday, October 19 and to extend through Sunday—with transportation to and from Indianapolis provided. Mr. J. Irwin Miller has been invited to be the principal speaker at the conference, and either he or one of his associates will tell the story of Columbus, its beginnings, its prospects, its significance as a planned community. A walking tour of the city is planned as part of the conference program.

Mr. John G. Pecsok, AIA, North Central Regional Director, GRA, principal in the firm of Pecsok, Jelliffe & Randall, Indianapolis, Ind. is chairman for the GRA regional conference. Registration information and further program details will be available from the GRA office:

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v Projects of Interest – Cont. from p. 6

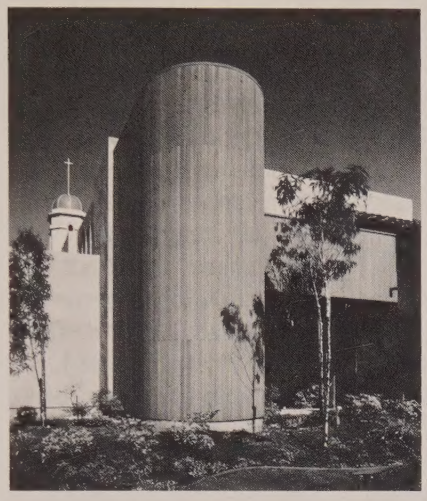
Vincent De Paul Rectory
n Diego, Cal.

nitect:
e St. Denis
Diego, Cal.

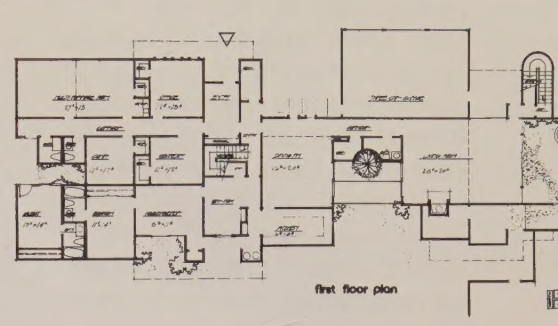
e new St. Vincent De Paul Rectory is ated in an older area in San Diego, . The design is contemporary, using co, clay tile roofing and wood to the building visually to an existing rch. The architecture of the church l similar materials blend the two pro- s together.

During the design stage, one fact be- ne clear; privacy was a primary factor. refore, the individual living areas e separated from one another, from common areas and from the public eting spaces. It was considered neces- that the parish priest, who constantly ls with other peoples' problems— blems that are both spiritual and ma- al—have a retreat of his own, a place come and go as he chose without dis- bing others. This required a private ce not a dormitory.

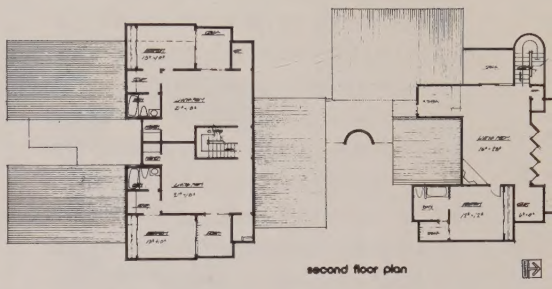
The choice of materials and shapes reflects the neighborhood as well as the church. Wood siding was introduced to emphasize the residential character by imparting warmth and scale. The interior common spaces are lofty in nature to facilitate large group gatherings; the private areas have lower ceilings. Detail was kept to a minimum and the details used were simple and straightforward.



Photos by John Waggaman

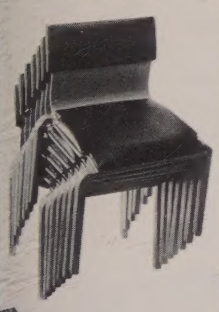


first floor plan



second floor plan

Seating Flexibility



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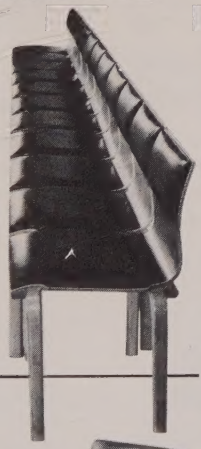

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Lynn—Cont. from p. 17

observation to worship of active participation. In my book, *TIRED DRAGONS, Adapting Church Architecture to Changing Needs,* I have attempted to describe at length some of the architectural alterations necessitated by these new principles. Fundamental among these changes is the need for more flexibility in worship areas. Congregational seating no longer needs to be dominated by rows of rigid fixed pews, but should be moveable, with dignified individual chairs providing the most practical solution. The pulpit no longer needs to be permanently fastened to the building's structure, and it need not be so large as to dominate the entire worship space. The pulpit can be substantial yet portable. The choir should no longer be separated in an elevated loft; it should sit among the assembled congregation to lead the singing instead of "performing" before the congregation. And the organ need no longer dominate the worship and the architecture of the sanctuary, but should be supplemented by smaller, more individualized folk and classical instruments. These changes lead us to assess the possibilities exemplified in the simpler, more economical architecture of the Shakers. Their sensitive use of natural materials, straightforward flexible spaces, and emphasis upon the worship of a gathered religious community are helpful historical resources.

Our beliefs, our values, and our church structures are all inter-related. The Shaker experiment leaves us a legacy of simplicity in design. This legacy becomes more valuable to us as we begin to create within our churches new spaces to reflect our response to the growing impersonality of a mechanized, bureaucratic secular society. Most churches have had to grapple with the relationship between their beliefs and values and their expression in the physical world. A church is people and it is place. As Joseph Sittler has sai *(Revolution, Place and Symbol):* "N place is holy, but the presentation o the holy never occurs without place." People and buildings ar inescapedly related. Religious struc tures reflect religious values; reli gious attitudes are shaped by th environment.

In Shaker architecture we see on expression of a religious community striving for purity and simplicity i their lives and expressed in their art and their architecture. It is this sim plicity that has once again emerge in the new religious architecture o our own time. Religious persons ar seeking to find a more basic rela tionship with one another and wit their God out of the context of th impersonality and complexity of commercial, technological culture Many clergymen and laity feel thi can be most appropriately expresse in buildings similar to those of th historic Shakers—religious structure of simple, quiet dignity.

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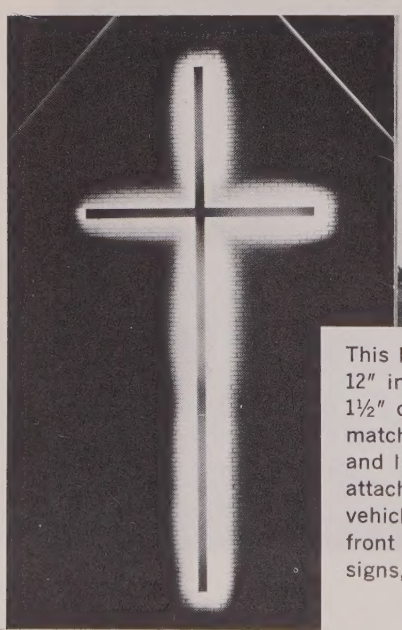

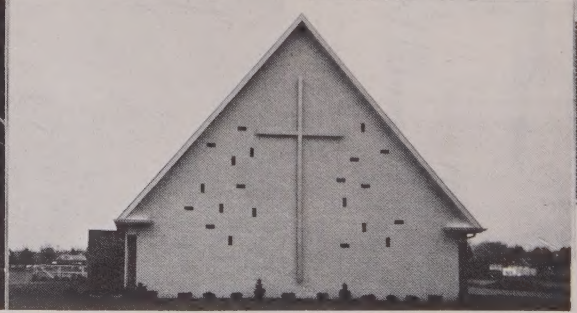

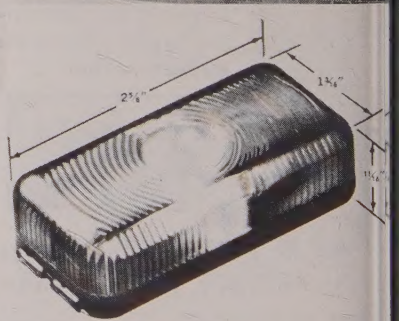

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